Index

Volume VI

Acting, eighteenth-century, 1–32; Josef Kainz, 195–216; performance practice of, 1–32; statues and paintings as models, 1–32
Admiral's Men, the, 173
African theatre: twentieth century, 232–3
Aiken, Francis, 189
Alembert, d', 1–2
Alexander, George, 227
Alonso, José Luis, 92
American theatre: nineteenth-century, 226–7; twentieth-century, 229–30, 233–4
Amiel, Denys, 53
Anderson, Robert, 177
Andreev, Leonid, 113, 118–19
Anglo, Sidney, 217
Antoine, André, 125
Anzengruber, Ludwig, 199
Apology for the Life of Mr. Colley Cibber, An, 4–5
Appleton, William W. (ed.), *Recollections of O. Smith: Comedian* rev., 150–1
Architecture, 216–17
Arden, John, 231
Aristippe (Bernier de Maligny), t, 16
Arrabal, Fernando, 124–37
Art de Lire à Haute Voix, L', 5
Artaud, Antonin, 50–62, 126, 127
Asker, Erwin, 64–6
Astley, Philip, 171–2
Attitudes, in eighteenth-century acting, 1–32
Austin, Gilbert, 13–16, 29
Austrian theatre: nineteenth-century, 195–216; twentieth-century, 44–50
Author-producer relationship, 124–37
Avant garde theatre, 79–80

Bahr, Hermann, 203–4, 211
Bailey, Margaret, 179
Baker, David Erskine, 175, 177, 185–6
Bang, Hermann, 205–6, 209
Banham, Martin, review, 232–3
Banville, 94–6, 99
Baraque de la Chimère, Paris, 53–4
Barker, Clive, review, 154–6
Barnay, Ludwig, 198
Barnes, Clive, 234
Barnett, Dene, article, 1–32
Barnwell, H. T., review, 147–9
Barrault, Jean-Louis, 126, 133
Barrie, James, 157
Bataille, Nicolas, 133, 136
Baty, Gaston, 50–62, 125
Beckett, Samuel, 125–6, 133
Behn, Aphra, 174, 177, 179, 181, 182–3, 186, 191
Benavente, Jacinto, 92–109
Bennett, Kenneth C., article, 85–92
Benois, Aleksandr, 111, 113
Bentley, Eric, 58
Bergerac, Savinien Cyrano de, 182
Bernard, Jean-Jacques, 53, 54
Bernotas, Nina (trans.), 62–72
Berry, Herbert (ed.), *The First Public Playhouse: The Theatre in Shoreditch* rev., 216–17
Bessen, Joseph, *Ionesco und die Farce* rev., 79–80
Betterton, Thomas, 5, 163–71
Beyer, Edvard, *Ibsen: The Man and his Work* rev., 153–4
Birkin, Andrew, *The Lost Boys* rev., 156–7
Blank, Boris, 69
Blin, Roger, 125–6
Boisquet, François, 5
Bolshoi Drama Theatre, Leningrad, 64
Bond, Edward, 231
Booth, Barton, 5
Bouhélier, Saint-Georges de, 52, 53
Boyer, Charles, 53
Bradby, David; James, Louis and Sharratt, Bernard (eds.), *Performance and Politics in Popular Drama* rev., 154–6
Brahm, Otto, 48, 198, 200–202
Brecht, Bertolt, 54, 62–72, 126
Brecht, Walter, 45
Brenton, Howard, 143
Brisson, Pierre, 61
British theatre: sixteenth-century, 33–6, 216–19; seventeenth-century, 36–44, 73–6, 163–71, 219–20; eighteenth-century, 1–32, 220–1; nineteenth-century, 85–92, 138–45, 230–2

Brome, Richard, 219–20
Brook, Peter, 127, 136, 233
Brown, Eluned, review, 221–3
Bryusov, Valery, 111, 112
Bullough, Geoffrey, 177
Burbage, James, 216
Burgtheater, Vienna, 47, 199, 209, 211–12
Byron, Lord, 178, 190

Calderon, Pedro, 51
Cambert (musician), 165, 166
Campistron, 147
Canadian theatre, 228
Capek, Karel, 54
Cartel des Quatre, 51, 125
Censorship, 138–45
Centlivre, Susanna, 75–6
Chambers, W. W., review, 152–3
Chandosbrief, 45
Chassé, M., 1–2
Chatterton, 189
Chinese theatre, thirteenth-century, 146–7
Churchill, Winston, 139, 156–7
Circus, Benavente and the, 92–109; equestrian, 171–2; American, 229–30
Chironomia; or a Treatise on Rhetorical Delivery, 13–16, 29
Cibber, Colley, 4
Cirque d'hiver, Paris, 52, 53
Clark, Matthew, 189
Classical Drama of France, The, 147
Clown, the, 94–109
Cocteau, Jean, 51, 129
Coleridge,177
Comic mimesis (*The Philanthropist* and *The Misanthrope*), 85–92
Commedia dell'arte, 92–109
Compagnons de la Chimère, Les, 53
Comédie des Champs-Elysées (Comédie Montaigne-Gémier), 53, 54
Cooke, George Frederick, 176, 190–1
Copeau, Jacques, 125
Corneille, 163, 167, 169
Craig, Edward Gordon, 109–24
Crémieux, Benjamin, 59
Crooked Mirror Theatre, Moscow, 117
Crowne, John, 163, 164
Crump, J. L., *Chinese Theatre in the Days of Kublai Khan* rev., 146–7
Curteis, Ian, *Churchill and the Generals* rev., 156–7; *Suez, 1956* rev., 156–7
Cutler, Horace, 143

Darío, Rubén, 100
Decastro, J., 171–2
Dekker, Thomas, 173, 179, 191
Descartes, 56

Deutches Bühnenverein, 198
Deutches Theater, Berlin, 197–8, 201, 209
Dibdin, Thomas, 151
Diderot, 1–2
Dissertatio de Actione Scenica, 2–3, 12
Dolby, William, review, 146–7
Dorfeuille (Pierre Poupart), 23
Doswald, Herman K., article, 44–50
Downes, John, 164, 167
Dorset Garden Theatre, London, 163–71
Dryden, John, 166, 181, 182, 183
Dubroca, Louis, 5
Duchess of Malfi, The, figurative language in, 36–44
Duffet, Thomas, 164, 166
Dullin, Charles, 51, 52, 125, 126
Dunbar, Howard H., 221
Duncan, Isadora, 113
Dunlap, William, 221
Dunn, T. A., review, 156–7

Echegary, José, 199
'ecole latine', 126–37
Ecriture dramatique, 124–37
Ecriture scénique, 124–37
Eder, Richard, 234
Eighteenth-century theatre, 1–32
Eighteenth-century theatres, Spanish, 149–50
Eisenstein, Sergei, 68
Élémens de l'Art du Comédien, . . . à l'Usage des Élèves et des Amateurs du Théâtre, 23
Élémens de Litérature, 30
Elliston, Robert, 151
Emery, John Pike, 220–1
Encyclopédie Méthodique, Musique, 3–4
Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers, 1–2
Engel, Johannes Jakob, 8
Erbe, Berit, review, 154–5
Essais sur l'Art du Comédien Chanteur, 5
Esslin, Martin, 51
Estoc, Pol d', 53
Evelyn, John, 163
Evreinov, Nikolay, 117–19

Farren, George, 189
Feinberg, Anat, article, 36–44
Fisher, Sidney, 217
Förster, August, 197
Fragmente über Menschendarstellung auf die Deutsche Bühnen, 8
Framéry, 3–4
French theatre: seventeenth-century, 147–9, 163–71; eighteenth-century, 1–32, 171–2; twentieth-century, 50–62, 124–37; criticism of, 50–62
Frye, Northrop, 87, 91

Gaevsky, V., 71
Garcia, Victor, 126, 127–9, 133, 134–7
García Lorca, Federico, 92
Gay, Peter, 78
Gémier, Firmin, 52–3
George, David, article, 92–109
George, Stefan, 45
German theatre: eighteenth-century, 1–32, 152–3; nineteenth-century, 195–216; twentieth-century, 76–9
Gesture, theatrical, 1–32
Giesekam, G., review, 231–2
Gildon, Charles, 5
Gillespie, Gerald, 182
Gilliland, Thomas, 177
Ginguené, 3–4
Giraudoux, Jean, 129
Goethe, 3, 29–30, 31, 197, 211–13
Goring, Marius, 224–5
Gras, Le, 23
Green, A. E., 155
Griffiths, Trevor, 232
Grillparzer, Franz, 209

Haider-Pregler, Hilde, *Des sittlichen Bürgers Abendschule* rev., 152–3
Haines, Joseph, 163
Hall, Peter, 143
Hammarstrom, David Lewis, *Behind the Big Top* rev., 229–30
Hampton, Christopher, 85–92
Hamsun, Knut, 113
Handl, Joseph, 203
Hannetaire, d' (Jean-Nicolas Servandoni), 6, 30
Hart, Charles, review, 228
Hauptmann, Gerhart, 198
Hawkins, F. W., 189
Hayman, Ronald, *British Theatre Since 1955: A Reassessment* rev., 230–2
Hazlitt, William, 173, 177, 178
Hellem, Charles, 53
Hepburn, Francis Stuart (5th Earl of Bothwell), 34–5
Hérault-Séchelles, Marie-Jean, 12–13, 30
Heywood, Thomas, 163, 169
Hippisley Cox, A. D., review, 229–30
Hochhuth, Rolf, 139
Hofmannsthal, Hugo von, 44–50, 204–5
Holland, Charles, 189
Hosley, Richard, 217
Hughes, Alan, *Henry Irving, Shakespeare* rev., 223–5
Hughes, Catharine (ed.), *American Theatre Annual 1978–9* rev., 233–4
Hughes, John, 174–7
Humboldt, Friedrich, 6–8, 31–2

Ibsen, Henrik, 113, 153–4
Ideen zu einer Mimik, 8
Idoye, Emeka Pat, 232–3
Iffland, Wilhelm August, 8
Index to the Story of My Days, 122
Ingram, R. W., *John Marston* rev., 73–4
Ionesco, Eugène, 79–80, 124–37
Irish theatre: nineteenth-century, 154
Irving, Henry, 121, 223–5
Ivanov, Vyacheslav, 111

Jackson, Barry, 218
Jackson, Russell, 227
Jacobsohn, Siegfried, 202
James, Louis, 156
James VI, 33–6
Jelgerhuis, Johannes, 2–3, 9–11, 16–29
Jeu de Paume de Bel Air, Paris, 165, 170
Jones-Evans, Eric, 224
Jouvet, Louis, 51, 56, 125, 126, 129, 136–7
Judentum in der Musik, Das, 78–9

Kachalov, Pavel, 121, 222
Kainz, Josef, 49, 195–216
Kane, Marie, article, 50–62
Kang Jinzhi, 146
Kean, Edmund, 173, 176, 178, 188, 189–91
Kelsall, Malcolm, review, 154
Kemble, John Philip, 173, 176, 178, 179, 189–91
Kerr, Alfred, 203
Kerr, Walter, 234
Kingisepp Estonian Theatre, 64
Kirkman, Francis, 173
Kleist, Heinrich von, 197
Kommissarjevsky, Theodore, 54
Kommissarzhevskaya, Vera, 113
Kopper, Edward A., *John Millington Synge: a reference guide* rev., 154
Kozintsev, Grigori, 123

Lairesse, Gerard de, 11, 16–17, 25, 27
Lancaschire, Ian (ed.), *Two Tudor Interludes: Youth and Hick Scorner* rev., 218–19
Lang, Franciscus, 2–3, 12
L'Arronge, Adolf, 197, 198, 201
Larson, Carl F. (comp.), *American Regional Theatre History to 1900: A Bibliography* rev., 226–7
Lavelli, Jorge, 126–7, 134, 136
Lebedev, Evgeny, 65
Lee, Nathaniel, 181, 183
Leigh Hunt, 178, 179
Lenormand, Henri-René, 53
Lettres sur l'État Présent de nos Spectacles, 30
Life and Character of that Excellent Actor Barton Booth, The, 5

Life of Mr. Thomas Betterton, The, 5
Lighting, 163–71
Lindfors, Bernth, *Black African Literature in English. A Guide to Information Sources* rev., 232–3
Linguistic analysis: *The Duchess of Malfi*, 36–44
Littlewood, Joan, 233
Liubimov, Yuri, 69–72
Lock, F. P., *Susanna Centlivre* rev., 75–6
Lomnitsky, Tadeush, 65–6, 70
Lord Chamberlain, 138
Lough, John, *Seventeenth-Century French Drama: The Background* rev., 147–9
Lully, 163, 164–5, 169–70
Lyceum Theatre, London, 223–5

McClelland, I. L., reviews, 74–5, 149–50
McDonald, Jan, review, 223–5
Machinery, stage, 163–71
Macready, William, 176, 190–1
Maeterlinck, 110, 112, 113
Manchester, Colin, article, 138–45
Mancini, Giambattista, 31
Mander, Karel van, 9, 11
Marcel, Gabriel, 53
Marks, Louis, 157
Marmontel, Jean-François, 30
Marshall, Thomas F., review, 226–7
Mask, The, 116, 120
Mason, A. E. W., 219
Mathews, Charles, 151
Mayakovsky Drama Theatre, Moscow, 64
Mayer, David (ed.), *Henry Irving and The Bells* rev., 223–5
Meech, Anthony, review, 79–80
Meng Hanqing, 146
Meyerhold, Vsevolod, 67–9, 111, 112, 113–15, 118
Milton, John, 188
Mitterwurzer, Friedrich, 45, 49, 199
Molière, 85–92, 163, 169
Molina, Tirso de, 74–5
Monck, Nugent, 218
'Monodrama', 109–24
Moor, the figure of the, 172–95
Moore, W. G., 147
Mortimer, John, 144
Moscow Art Theatre, 109–24
Mossop, Henry, 176, 189, 191
Moy, James S., note, 171–2
Mshengu, 232
Murphy, Arthur, 220–1
My Life in Art, 109

National Theatre, London, 143
Nemirovich-Danchenko, 120
Neuss, Paula (ed.), *John Skelton, Magnificence* rev., 218–19
Newman, Ernest, 76–7
Nicolet, Jean-Baptiste, 171–2
Nicoll, Allardyce, 219
Nietzsche, 110–11, 203–6
North, Roger, 165
Norwegian theatre: nineteenth-century, 153–4

Obscene Publications Act 1959, 138
Obscene stage plays, controlling, 138–45
Observation, use of in *The Duchess of Malfi*, 36–44
Observations sur l'Art du Comédien, 6, 30
Olivier, Laurence, 231
Opera, French 17th c., 163–71
Operas: *Ariadne, or the Marriage of Bacchus*, 165, 166; *Cadmus et Hermione*, 164–5, 167, 168, 169–70; *Fliegende Höllander, Der*, 78; *Lohengrin*, 78; *Parsifal*, 78; Pomone, 165; *Psyché*, 163, 165, 169; *Tannhäuser*, 78
Orrell, John, review, 216–17
Otway, Thomas, 181, 182

Pabst, G. B., 54
Palais Royal, Paris, 163, 165, 170
Panso, Waldemar, 64
Parker, Gerald D., article, 172–95
Pedicord, Harry William, review, 220–1
Pensieri e Riflessioni Pratiche Sopra il Canto Figurato, 31
Perrin (librettist), 165, 166
Pickering, Roger, 3, 12
Pinter, Harold, 231
Pirandello, Luigi, 51
Pirker, Max, 47
Pitoëff, Georges, 51, 125
Plays: *Abdelazer*, 174, 177, 182, 183; *Alcibiades*, 181, 182; *Alzuma*, 221; *Amédée*, 133; *Antigone*, 51; *Antonio's Revenge*, 74; *architecte et l'empereur d'Assyrie, L'*, 136; *Aureng Zebe*, 182, 188; *Backstage at the Soul*, 118; *Bedroom Farce*, 234; *Bella Ciao*, 126; *Bertram*, 190; *Brand*, 113; *Brothers Karamazov, The*, 120; *Busy Body, The*, 76; *cachorros, Los*, 94; *Caesar Borgia*, 181; *cantatrice chauve, La*, 132, 136; *cantatrice chauve, La*, 79, 80; *Celui qui reçoit des gifles*, 51; *Centaur Not Fabulous, The*, 187; *chaises, Les*, 131; *cimetière des voitures, Le*, 128–9, 133, 135, 136; *ciudad alegre y confiada, La*, 93, 105–7; *communion solennelle, La*, 128, 129; *concile d'amour, Le*, 127; *Conquest of Granada, The*, 181; *Coriolanus*, 233; *Cristinas Heimreise*, 49; *Cruel Gift, The*, 76; *Cuento de primavera*, 93, 96–100, 102, 105–7; *Death of*

Tintagiles, 112; *deux bourreaux*, *Les*, 128; *Don Carlos*, 198; *Duchess of Malfi*, *The*, 36–44; *Dutch Courtesan*, *The*, 73; *Empress of Morocco*, *The*, 164, 165–7, 169, 181; *Entertainer*, *The*, 231; *esclaves*, *Les*, 53; *Fando et Lis*, 134; *Faust*, 197; *Female Prelate*, *The*, 182; *fuerza bruta*, *La*, 94; *Gamester*, *The*, 76; *Ghost Sonata*, 126; *Good Woman of Setzuan*, *The*, 64, 69–72; *grand cérémonial*, *Le*, 134; *Grande Pastorale*, *La*, 53; *Great Galeoto*, *The*, 199; *G'wissen wurm*, 199; *Hair*, 139, 143; *Hamlet*, 109–24; *Henry VIII*, 164; *Hick Scorner*, 218–19; *hijo de Polichinela*, *El*, 94; *History of Charles the Eighth of France*, *The*, 164; *Inspector General*, *The*, 234; *intereses creados*, *Los*, 92, 93, 100–7; *invitation au voyage*, *L'*, 54; *Iphigenie auf Taurus*, 197; *Iron Chest*, *The*, 190; *Jason*, *ou la Toison d'Or*, 167; *Jedermann*, 50; *Jüdin von Toledo*, *Die*, 209–11; *Juliana*, 163; *Julius Caesar*, 198; *Kabale und Liebe*, 197, 201; *labyrinthe*, *Le*, 128, 133; *Lady Windermere's Fan*, 227; *Li K'uei Carries Thorns*, 146; *Life of Man*, *The*, 118; *Love's Mistress*, 169; *Loyal Brother*, *The*, 181; *Lucifer*, 182; *Lucifer Junius Brutus*, 183; *Lust's Dominion; or the Lascivious Queen*, 174–5, 177, 179–84; *Macbeth*, 164, 167, 169; *Madeline ou la pâtissière au village*, 51; *Magnificence*, 218–19; *Malcontent*, *The*, 73; *Man Bewitched*, *The*, 76; *Maria Stuart*, 197; *Misanthrope*, *The*, 85–92; *Mock-Tempest*, *The*, 166, 168; *Mo-Ho-Lo Doll*, *The*, 146; *Mort d'Agrippe*, *La*, 182; *Mother Courage*, 63–4; *Nero*, 181; *Night Thoughts*, 186; *Oedipe*, *roi de Thebes*, 53; *Oh! Calcutta!*, 139, 143; *opéra de quat'sous*, *L'*, 54; *Oraison*, 128; *Oroonoko*, 188; *Othello*, 172–95; *Perjured Husband*, *The*, 76; *Philanthropist*, *The*, 85–92; *Pique-nique en campagne*, 134; *Prinz Friedrich von Homburg*, 197, 262; *Puntila and his Servant Matti*, 64; *Pyjama Tops*, 139; *Rain on the Hsiao-Hsang*, 146; *Rehearsal*, *The*, 164; *Resistible Rise of Arturo Ui*, *The*, 64–6; *Revenge*, *The*, 172–95; *Rhinocéros*, 130, 132, 133; *Richard II*, 210–11; *Rival Queens*, 188; *roi se meurt*, *Le*, 133; *Romeo and Juliet*, 207–8; *Romans in Britain*, *The*, 143–4; *RUR*, 54; *St. Mark's Gospel*, 230; *Salzburger grosse Welttheater*, *Das*, 47; *Schwierige*, *Der*, 48, 49; *Serjeant Musgrave's Dance*, 231; *simoun*, *Le*, 53; *Sir Martin Marall*, 164; *Soldiers*, 139; *Spanish Moor's Tragedy*, *The*, 173; *Stolen Heiress*, *The*, 76; *Tamerlane*, 188; *Tempest*, *The*, 166–9; *Titus Andronicus*, 180, 188; *Torquato Tasso*, 211–13; *Tyrannick Love*; 183; *Ubu Roi*, 80; *versunkene Glocke*, *Die*, 199; *vie est un songe*, *La*, 51; *Villain*, *The*, 181; *Violinmaker of Cremona*, *The*, 197; *volupté de l'honneur*, *La*, 51; *Waiting for Godot*,, 125–6; *Weber*, *Die*, 201; *Wonder*, *The*, 76; *Youth*, 218–19

Political theatre Brecht, 62–72
Porter, Thomas, 181
Postec, Robert, 133
Posture, in eighteenth-century acting, 1–32
Producer, role of the, 124–37; response of Ionesco and Arrabal, 124–37
Production, 124–37
Propyläen, 6–8, 31–2

Queen's Company, The, 33–6
Quin, James, 176, 178, 188–9, 191
Quinault, 163, 164–5, 169–70

Racine, 57–8, 147–8
Rado, James, 139
Ragin, Gerome, 139
Reeve, John, 151
'*Réflexions sur la Déclamation*', 12–13, 30
Reflections upon Theatrical Expression in Tragedy, 3, 12
'*Regeln für Schauspieler*', 3, 29–30, 31
Reid, Douglas, 155–6
Reinhardt, Max, 48, 49–50
Réthorique Françoise ou les Préceptes de l'Ancienne et Vraye Éloquence, 23
Richardson, Samuel, 188
Richter, Helene, 201, 202, 207
Robert, Emmerich, 209
Robinson, Crabbe, 222
Robinson, J. W., review, 218–19
Roth, Marc A., review, 76–9
Round House Theatre, London, 139
Rowell, George, review, 227
Rudnitsky, K., article, 62–72
Russian theatre; influence of Brecht, 62–72; twentieth-century, 62–72, 109–24
Ryder, Thomas, 189

Salles des Machines, Paris, 163, 165
Saltzburg Festival, The, 47, 49–50
Sarment, Jean, 53
Saxe-Meiningen Company, The, 197
Savary, Jérôme, 126, 128, 133, 134
Savoir, Alfred, 51
Scenery, 163–71
Scenography, 124–37, 164–71
Schiller, Leon, 197, 198
Schirmer, Lothar, *Avantgardistische und Traditionelle Aspekte im Theater von Eugène Ionesco* rev., 79–80
Schlenther, Paul, 47, 198
Scroop of Bolton, Baron, 33–6
Senelick, Laurence, article, 109–24; review, 233–4

Serreau, Jean-Marie, 133, 134
Settle, Elkanah, 164, 165, 181, 182
Shadwell, Thomas, 163–4, 166, 169
Shaftesbury Theatre, London, 138
Sharratt, Bernard, 156
Shaw, Catherine, *Richard Brome* rev., 219–20
Shergold, N. D. and Varey, S. E., *Teatros y Comedias en Madrid: 1687–1699* rev., 149–50
Shulman, Milton, 143
Siddons, Sarah, 222
Simons, John, 234
'*Sire le mot*' 56–7
Slavina, Zinaida, 70–2
Smith, O., 150–1
Smollett, Tobias, 220
Sologub, Fyodor, 111–12, 113, 119
Sourdéac, Marquis de, 165, 167
Southerne, Thomas, 181
Spanish theatre: nineteenth-century, 74–5, 149–50; twentieth-century, 92–109
Speaight, George, review, 150–1
Speaight, Robert, 196
Spector, Robert Donald, *Arthur Murphy* rev., 220–1
Stadttheater, Leipzig, 197
Stadttheater, Marburg (Maribor, Yugoslavia), 196–7
Stage design, 109–24, 163–71
Stanislavsky, Konstantin, 67–9, 109–24
Stoppard, Tom, 231
Strauch, M., 64
Strindberg, August, 126
Stroeva, M., 64
Studio des Champs Elysées, Paris, 54
Sturgess, Keith, review, 73–4
Suslowich, R., 64
Synge, John Millington, 154

Taganka Theatre, Moscow, 69
Tavet, Gisèle, 134
Taylor, George, *Henry Irving at the Lyceum* rev., 223–5
Taylor, Ronald, *Richard Wagner: His Life, Art, and Thought* rev., 76–9
Television drama, 156–7
Terry, Ellen, 225
Theater in der Josefstadt, Vienna, 49
Theatre, a book about the new theatre, 111
Théâtre de l'Atelier, Paris, 51, 52
'Théâtre de l'Inexprimé', 58
Théâtre des Arts, Paris, 53
Theatre design, 163–71
Theatre history:
  Canadian, 228
  thirteenth-century
    Chinese, 146–7
  sixteenth-century
    British, 33–6, 216–19
  seventeenth-century
    British, 36–44, 73–6, 163–71, 219–20; French, 147–9, 163–71; Spanish, 74–5, 149–50
  eighteenth-century
    British, 1–32, 220–1; French, 1–32, 171–2; German, 1–32, 152–3
  nineteenth-century
    American, 226–7; Austrian, 195–216; British, 150–1, 172–95; German, 195–216; Irish, 154; Norwegian, 153–4
  twentieth-century
    African, 232–3; American, 229–30; 233–4; Austrian, 44–50; British, 85–92, 138–45, 230–2; French, 50–62, 124–37; German, 76–9; Russian, 62–72, 109–24; Spanish, 92–109
Theatre in Shoreditch, the, 216–17
Théâtre Montparnasse-Gaston Baty, Paris, 54
Theatre regulations, 18th c. French, 171–2
Theatre Royal, Drury Lane, London, 165, 166, 173
Theatres Act 1968, 138–45
theatrical language, 54–62
Theoretische Lessen over de Gesticulatie Mimiek, 2–3
Théorie de l'Art du Comédien ou Manuel Théâtral, 6, 16
Tracy, Gordon (trans.), 62–72
Thompson, John Cargill, review, 219–20

'*Über die Pantomime*', 46

Valle-Inclán, Ramón, 92, 104
Varey, J. E. and Shergold, N. D., *Teatros y Comedias en Madrid: 1687–1699* rev., 149–50
Vie de l'art théâtral des origines à nos jours, 54
Vigarani, Carlo, 165
Vieux-Colombier, Paris, 51, 125
Visser, Colin, article, 163–71
Vitaly, George, 134
Vondel, Joost van den, 182
Vspulchesna, Theatre, Warsaw, 64

Wagner, Anton (ed.), *The Brock Bibliography of Published Canadian Plays in English, 1766–1978* rev., 228
Wagner, Richard, 76–9
Wallace, C. W., 216
Watts, Douglas, 234
Webster, John, 36–44
Weigel, Helene, 70
Wells, Marie (trans.), *Ibsen: The Man and his Work*, by Edvard Bayer, rev., 153–4
Welt von Gestern, Die, 44

Wentersdorf, Karl P., article, 33–6
Wesker, Arnold, 231
Whitehouse, Mary, 143
Wickham, Glynne, 216–17
Wilde, Oxcar, *Lady Windermere's Fan* rev., 227
Wilkes, Thomas, 185
Williams, Heathcote, 231
Williams, Simon, article, 195–216
Williamson, Vern (ed.), (compiled by Walter Poesse) *An Annotated Analytical Bibliography of Tirso de Molina Studies, 1627–1977* rev., 74–5
Wilmuth, Don B., *George Frederick Cooke, Machiavel of the Stage* rev., 221–3
Wolter, Charlotte, 209

Yang Xianzhi, 146
Young, Edward, 172–95
Yearling, Beth, review, 75–6

'*Zum Direktionswechsel im Burgtheater*', 48
'*Zur Krisis des Burgtheaters*', 48, 49
Zweig, Stefan, 44

ILLUSTRATIONS
Barnett, Plates I–XX *After page* 14
Moy, Plate I: Program for the type of performances Astley was licensed to produce in Paris 172
Moy, Plate II: Program for Astley's evasion of the restriction 172

0 5E2
1 3E5
2 235
3 E28
4 283
5 5E2
6 385
7 0E8